

## Opera Opening, Caruso Singing, Draws Big Crowd

Glittering Horseshoe at Metropolitan Presents a View of Exceptionally Few Decollete Gowns—Saint-Saens' "Samson et Dalila" Presented for First Time in More Than Twenty Years.

By Sylvester Rawling.  
METROPOLITAN OPERA HOUSE first nights have lost nothing in glory as the years roll on. The Horse Show, that once

set the clock for the beginning of the season, may have lost its significance because of the impudent intrusion of the motor car, but the opening of the doors of the Broadway Temple of Art, for society as well as for music lovers, remains a New York event without parallel. A month ago only the least desirable seats in the house could be bought for last night's first performance of the season of 1915-16. After that hundreds of applicants applied in vain for an opportunity to be present. There was still a line of eager-to-be standees in waiting when the limit of capacity was reached fifteen minutes before the opera began. Admirable arrangements by the police prevented any outside confusion because of the surrounding torn-up streets, and inside, under the direction of the masterful Mr. Tom Bull, everybody was seated and given his proper share of standing room with the minimum of discomfort.

It was 8.15 when Giorgio Polacco, the conductor, entered the orchestra pit to conduct Saint-Saens' "Samson et Dalila." At that time just three

parterre boxes held occupants and the orchestra floor was only half filled, but the galleries were bulging with people, and behind the rails the standees were a solid mass. By the end of the first act there was no space vacant from top to bottom of the big auditorium. When the lights went up after the curtain there was a gasp of astonishment from the stalls for, shade of Anthony Comstock! In the boxes there was a display of female loveliness of the most daringly near-to-the-nude model. Flash-colored shoulder straps, somebody tried to explain, were in use, but, except to strong eyes, they were invisible and one wondered if, at any moment, there might not be—well, a startling incident. One man defended the display on the ground that the boxholders were using their artistic sense by fitting themselves out as Eve while listening to the Biblical story of Samson and Delilah.

For the rest, the scenes were familiar. The house was brilliant. No first night could be chronicled without that word. Nevertheless, the cream of enjoyment was in the lobby, where old friends figuratively fell upon each other's necks and acquaintances smiled and beamed upon one another, and people one didn't know looked as if they were glad to be alive and in the swim; for inside there was little space. There was plenty of applause to be sure, and the calls were numerous, but of that subtle, electric, emotional something that makes one night ecstatic above others there was none. Whose fault? Perhaps the audience's; for the presentation, in many respects, was worthy. Which suggests that it is time to say something about the opera and the performance. But then who cares on a first night? Mr. Gatti-Casazza produced anything he pleased—well, with Caruso in the cast—and the house would be as well filled and the joys as complete.

It is more than twenty years ago that Saint-Saens' "Samson et Dalila" got a presentation at the Metropolitan Opera House, but Mr. Hammerstein made the younger generation of opera-goers familiar with it at his Manhattan Opera House when he reigned there. The plot is founded upon the Biblical story. Samson arouses the Hebrew people to revolt successfully against their Philistine oppressors. He falls victim to the blandishments of Delilah, who betrays him to his enemies. He is made blind. Finally he pulls down upon his enemies the temple in which they revile him and destroys them with himself. The opera, originally written as an oratorio, abounds in "tunes," which have been made familiar on the concert stage, and gives fine opportunities to the chorus.

Caruso, who was Samson in last night's performance, sang the part for the first time anywhere. He is not only in the Mill voice, which has been taken on a darker color, he conserved through all the first act and through much of the second. It was only in the third scene and the Temple scene at the end that he relaxed the restraint upon himself. He will appear to better advantage when the opera is repeated. Margaretta Matzenauer was Delilah. Her voice lacked much of its former sensuous beauty, especially in the higher notes. As the High Priest, who sings the honors, Leon Rothier was an old Hebrew and Carl Schlegel as Abimelech were altogether satisfying. Giorgio Polacco conducted with much

skill and understanding that nobody thought of the absence of Mr. Tomcannini. Giulio Selli proved himself once more a masterful chorus master. His choristers not only sang well but acted with distinction. Rosina Galli led the ballet with grace and distinction.

## WITH KNIFE AND CLEAVER HE CLEARED THE STREET

Insane Man Creates an Early Morning Scare in the Bronx.

"They're after me!" shouted a young man as he ran into Moses Student's butcher shop at One Hundred and Forty-fourth Street and St. Ann's Avenue at 7 A. M. today and picked up a ten-inch knife and cleaver. In the street he waved them and shouted, and by the time he had reached One Hundred and Forty-fourth Street the only other persons in sight were safe behind doors and windows. Policeman McVoy of the Walton Avenue Station got the knife and cleaver by tapping the man on the head with his nightstick. It was necessary to blind him with ropes before the prisoner could be taken to the station. Dr. Segal from Lincoln Hospital said the man was violently insane, and he was placed in a straitjacket. He twisted and squirmed so that he could not be searched, and nobody could be found who knew him. He was taken to Bellevue. He is about twenty-one years old and well dressed.

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RADIATES HEALTH

## FAIR PLAY FOR OSBORNE IN SING SING INQUIRY

Reform Warden Gets Records of Crimes in Prison Under Predecessors Before Grand Jury.

(Special to The Evening World.)  
WHITE PLAINS, N. Y., Nov. 16.—The Westchester County Grand Jury today began going over records of crimes committed in Sing Sing under the regime of Warden Kennedy and Warden McCormick, so that a comparison may be made with the number of felonies reported under the reform management of Warden Osborne.

This is what Warden Osborne has been insisting on so the investigation will not be directed too much against his management. He claims there were more crimes committed under other managements that were not reported to the county prosecutor than under his plan of reform with the Mutual Welfare League. It is reported that several Jurymen insisted on seeing these records and they were brought here today by Head Keeper Dorner.

Only two witnesses appeared today. They were Frank Perini, an Italian, and Richard Porter, Perini

was ordered brought here on a writ of habeas corpus yesterday, but another convict was sent through an error in reading the writ at the prison.

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Ivery Hair Brushes—	.35	Cold Cream—	.50 size .32
Ivery Tint Hat Pin Holders—	.25	Pompeian Cream—	.50 size .34
Ivery Tint Dressing Combs—	.25	Pompeian Cold Cream—	.15 size .14
Ivery Tint Frames—	.25	Holmes' Frostilla—	.15 size .14
Ivery Tint Nail Files, Shoe	.25	Jergens' Talcum Powder	.25 size .13
Brushes, Buttons, Hooks,	.25	—rose and violet—	.25 size .13
Cuticle Knives, each—	.10	Violet Ammonia—	.15 size .15
Ivery Tint Holders, with	.75	Large bottle—	.25 size .15
Ivery Tint Powder Box, Hair	.75	Bay Rum—	.25 size .15
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rubber—hard rubber	.79	Large Jar—	.50 size .60
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also Scouring Powder—each—	.4	5 ct. Kirkman's Black Soap—	.15
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